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INDIANA JONES™

AND THE ARMS OF GOLD

MARRS • DURAÑONA

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INDIANA JONES™

AND THE ARMS OF GOLD

CHAPTER ONE

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Indiana Jones and the Arms of Gold involved considerable research, with the generous aid of long-time friends and new cohorts. Sincerest thanks for:

Incan culture • **Loren McIntyre**, *National Geographic* photographer/author
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NEW DELHI, 1937.
MORE TEA, PROFESSOR JONES?
NO, THANK YOU. IT WAS DELICIOUS.
I THINK YOU'LL FIND THIS BANK DRAFT IN ORDER. THE MUSEUM IS MOST GRATEFUL.
AH, YOU'VE BEEN MOST PERSUASIVE, PROFESSOR --SO PATIENT IN ALL OUR MEETINGS. I KNOW YOU WILL BE DISCREET...
ONCE I SECRETLY PAY OFF MY FOOLISH HUSBAND'S GAMBLING DEBTS, I WILL NO LONGER LIVE IN FEAR FOR HIS LIFE.
REST ASSURED, MY LIPS ARE SEALED. AND IF--
BLAMM!
WHAA --?!

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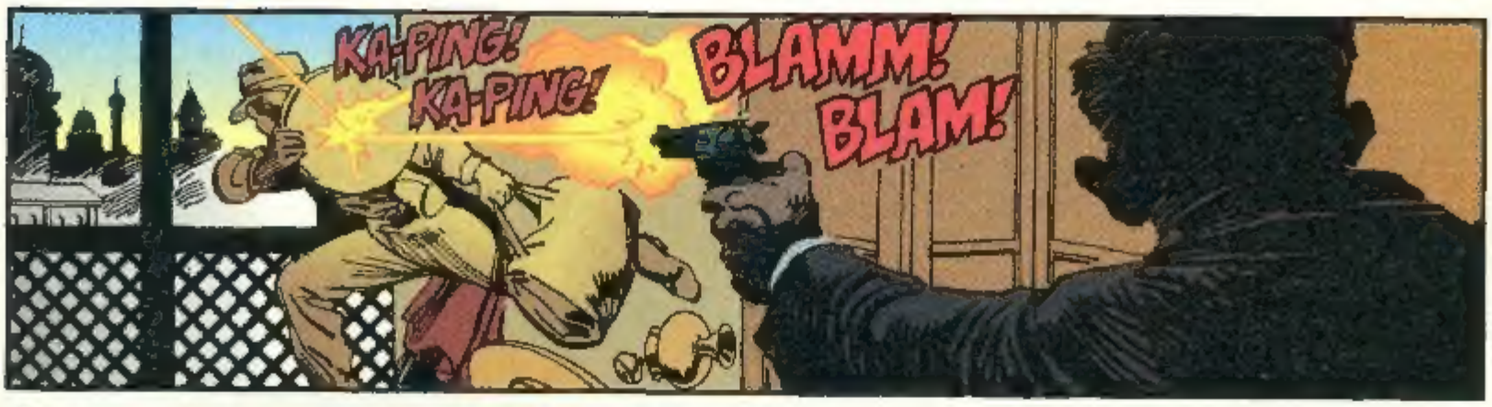

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BARNETT COLLEGE, NEW YORK STATE.
GEE WHIZ, LUCY! I DID GET JONES FOR ARCHAEOLOGY 101!
OOOH! THAT DREAM DIVINE! DID YOU READ THAT SQUIB IN THE N.Y. TIMES? IT SEEMS THAT HE AND A RAJAH...
MY, MY. DIDN'T WE HAVE A ROUSING VACATION?
THREE FRESHMAN SECTIONS! THEY GAVE ME THREE!
THAT PASTY-FACED CHAIRMAN PROMISED ME "ORIGINS OF THE INCAS 201"!
WELL, SNEDLY FELT HE HAD TO GIVE IT TO SOMEONE ELSE.
WHAT?! MY SEMINAR? WHO?
YOU FORGOT "WHERE," OR RATHER "FROM WHERE."
HEH-HEH. YOU'LL HAVE TO COME TO THE ANNUAL FALL FACULTY FLING TO SEE.

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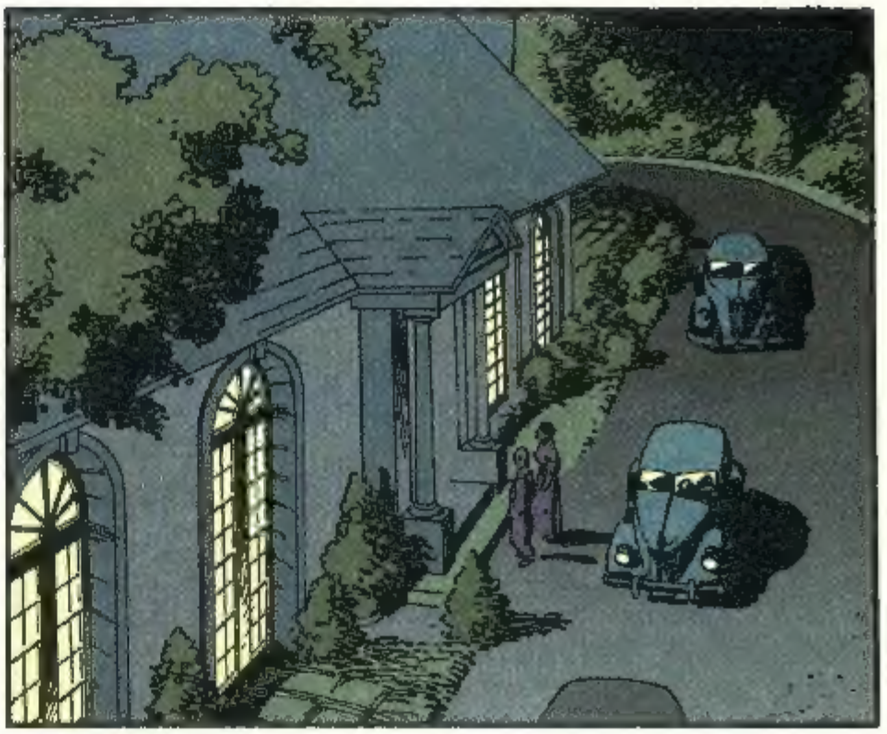

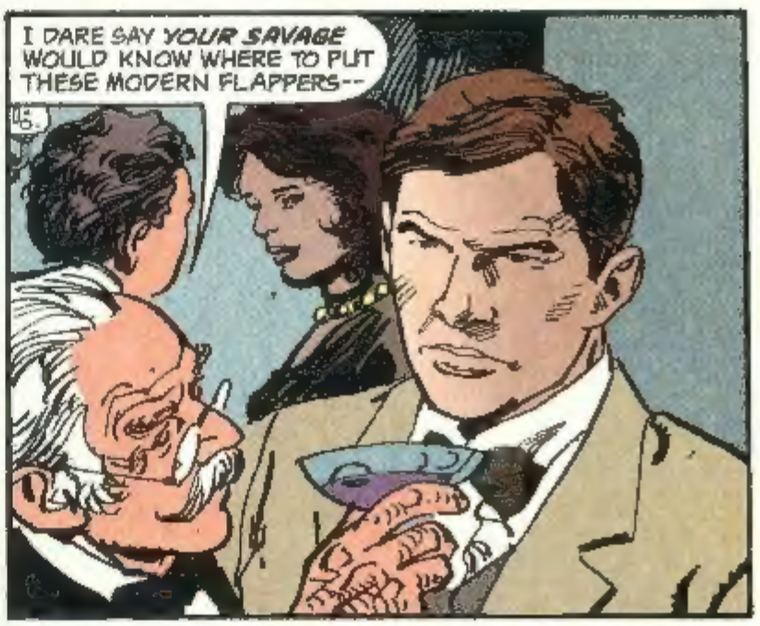

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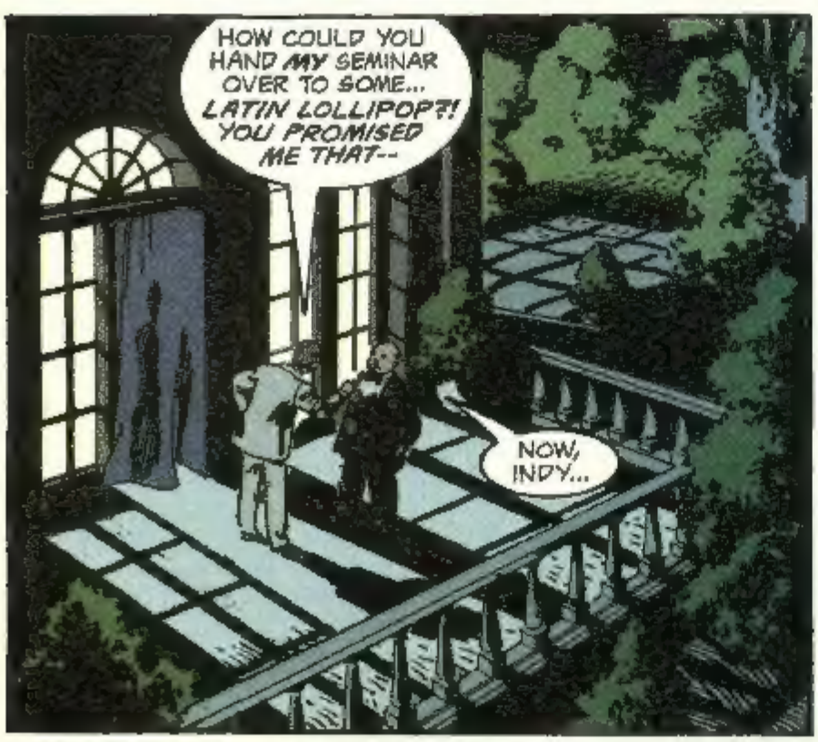
ATTENTION! ATTENTION, EVERYONE!
MY WARMEST BARNETT WELCOME TO YOU ALL ON THIS AUSPICIOUS BEGINNING TO OUR FALL SEMESTER.
TAP TAP TAP!

A SPECIAL WELCOME TO OUR GUEST LECTURER FROM UNIVERSIDAD MUNICIPAL DE LIMA-- ASSOCIATE PROFESSOR FRANCISCA URIBE DEL ARCO!
GRACIAS, CHAIRMAN DR. SNEDLY. I FIND YOUR FACULTY MOST ...CONSIDERATE.
CLAP CLAP CLAP CLAP!!



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¡ESTO ES UN INSULTO **INACEPTABLE!** ¡MIS CALIFICACIONES DE HARVARD, YALE, Y LA SORBONA SON MÁS QUE SUFICIENTES!

NOT A BAD UPPERCUT FOR A LOLLIPOP... HARVARD *AND* YALE?

A FEW DAYS LATER.

OHH!

UHN!

OOW!

AH! YOU ARE *WONDERFUL!*

PROFESSOR JONES! YOU ARE INJURED!

AWW... IT'S NOTHING...

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ONLY A FEW MORE STEPS TO MY PLACE. I *MUST* HAVE YOUR... RIPS REPAIRED. IT IS THE *LEAST* I CAN DO. PERHAPS SOME REFRESHMENT ALSO.

UH... I'M NOT...

YES, YES. ONE PACKAGE IS FROM MY BROTHER *FELIPE!* I WOULD HAVE BEEN *DEVASTATED* AT ITS DAMAGE!

JORGE! TELL PILAR TO SET OUT HIGH TEA AND BRING HER SEWING KIT. THEN FETCH A PAIR OF YOUR *PANTALONES* TO LEND THE *PROFESOR.*

SÍ, DOÑA!

...SO ARE YOU FINDING EVERYTHING YOU NEED, INDIANA? THE *PANTALONES* FIT *ANYONE,* NO MATTER THE SIZE.

I'M AFRAID I MUST DISPUTE YOUR CLAIM. HOW *FAST* DOES PILAR SEW?

IN CONCLUSION, I REGRET THIS CONTRETEMPS ABOUT THE SEMINAR. I'M *CERTAIN* THAT--

DING DONG!

¿QUÉ QUIEREN USTEDES?

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¡AH! ALLÍ.

WHAT THE...?

¿UNN?

JUST A MINUTE, BUDDY. YOU CAN'T JUST BUST IN HERE...

...AND TAKE THINGS.

¿OH?

FRAN-- UHGTH!

AAA!

¡OOMF!

THUDD!

¡AARRRR!

THUK!

CCRRASSHH!

FRANC--

OWF!

THOK!

KRUNCK!

INNAA!

THUK!

HEY! LOOK THERE!

SCREEK!

IT'S PROFESSOR JONES... IN PAJAMAS!

IN TROUBLE!

¡CARLOS! SON DEMASIADOS. ¡VÁMONOS!

HEY! YOU COWARDS!

VRRR... ROOOOM!

GEE, SIR, ARE YOU OKEY-DOKE?

YES, YES, WINCHESTER. I'M FINE.

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INDIANA, YOU WERE SO *BRAVE!*

I SURE WAS... AND WHERE WERE *YOU*?!

MAKING SURE THE PACKAGE WAS *SAFE*, OF COURSE.

MY UTMOST GRATITUDE FOR YOUR ENERGETIC AID, GENTLEMEN. IT IS A MATTER FOR THE AUTHORITIES NOW. GOOD-BYE AND THANK YOU!

UHHH...

GOOD-BYE, WINCHESTER. DON'T BE LATE FOR THE RALLY.

YESSIR!

JEEPERS, THAT WAS *AMAZING!*

IT SURE WAS... THE PROFESSOR *NEVER* GOES TO RALLIES!

HELLO, OPERATOR? PROFESSOR JONES HERE. PLEASE GET ME THE PO--

¡POR DIOS, NO!

NO, INDIANA! NO POLICE!

THERE ARE CERTAIN... *IRREGULARITIES* IN JORGE'S VISA! WE CAME HERE THROUGH CANADA, AND... IF HE COMES INTO CONTACT WITH *OFFICIALS*...

POR FAVOR, SEÑOR PROFESSOR. HE IS MY ONLY SON.

OH, GOOD GRIEF! *ALL RIGHT.*

BUT I WANT TO SEE THIS PACKAGE RIGHT NOW!

SLAM!

WELL, I'LL BE...

¡EL DEDO DE ORO!

YES... FROM THE *CHIMU TAYA* ARMS OF CUZCO. **BEAUTIFUL** WORK. I'VE ONLY SEEN PRINTS OF THE VASCO DE LA POSCO DIARY DRAWINGS...

"AS I RECALL, THE MUMMIES OF DEAD INCAN ROYALTY WERE ROUTINELY ENCASED IN GOLD.

"...THEN SEATED IN SECRET UNDERGROUND ROOMS TO AWAIT REAWAKENING."

NOT *QUITE*, PROFESSOR INDIANA!

"THEY WERE SEATED IN *THEIR ELABORATE THRONE ROOMS* WITH GREAT CEREMONY, SURROUNDED BY THEIR VALUABLES, AS WERE THE PHARAOHS..

"...AND PARADED THROUGH THE PROVINCES ON SPECIAL FESTIVAL DAYS.

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"THE GOLDEN FOREARMS' COVERING FROM THE MUMMY OF *PACHACUTI* WAS SAID TO HAVE TAKEN ON THAT MONARCH'S POWER...

"...THE ABILITY TO SHAPE STONES!

"SUPPOSEDLY, NO *'PRIMITIVE' PEOPLE,* IGNORANT OF EVEN THE WHEEL, COULD HAVE BUILT SUCH MAGNIFICENT EDIFICES OF *PERFECTLY FIT BOULDERS...*"

...BY HAND.

WHAT'S YOUR BROTHER DOING WITH THE FINGER OF GOLD? THE CHIMU TAYA ARMS HAVE NEVER BEEN LOCATED--ONLY SEEN IN DIARIES--

I HAVE NO IDEA.

WHAT A CHANCE! THE SURFACE LOOKS IN TIP-TOP CONDITION--

WAIT ...A NOTE!

"DEAR GREAT TIGER: COME AT ONCE. IT BEGINS! IN HASTE-- FELIPE."

WELL, THAT CLEARS EVERYTHING R GHT UP.

WE MUST GO AT ONCE! NOTIFY THE COLLEGE...BOAT TICKETS...

¡PILAR! ¡JORGE!

THE SEMESTER STARTS ON MONDAY!

MUCH AS I HATE TO SAY IT, I'M NOT FREE TO GO, FRANCISCA. NOT ALL OF JS ARE DILETTANTE ACADEMICS--

YOU WILL SEE WHAT A DILETTANTE LOLLIPOP CAN DO, PROFESSOR JONES!

SCHOOL DAYS, SCHOOL DAZE...

WELL, I GOT THE *MUSEUM* TO AGREE TO THE EXPEDITION. NO NEED TO SPOIL OUR LUNCHEON BECAUSE *SNEDLY* HASN'T ACQUIESCED!

SORRY, MARCUS. I'M SORTA LOW.

...SO I'LL GET THE SHIVA PAPERS FROM--

PROFESSOR JONES! A MESSAGE JUST CAME FROM THE CHAIRMAN!

"... HEREBY AUTHORIZE YOUR *SABBATICAL...*"

YAAHOOO! SNEDLY'S AGREED!

OOH! SIR! RRREALLY...

MARCUS, OLD BOY! *IT'S TIME YOU WERE BACK IN HARNESS!* THANKS SO MUCH!

BUT... AHH... WHUH...

AHEM... WELL, DE FACTO NIL DESPERANDUM, eh, CLASS?

WELL, LOOKS LIKE THE $50,000 URIBE FAMILY ENDOWMENT THAT GOT THAT HUSSY FRANCISCA IN... HAS GOTTEN PROFESSOR JONES OUT!

TIME PASSES QUICKLY...

New York

Río De Janeiro

Buenos Aires

...WHEN YOU'RE HAVING A GOOD TIME.

...IT WILL GET DELICIOUSLY WARM BY THE TIME WE NEAR BUENOS AIRES.

WHAT'S YOUR BROTHER DOING IN B.A.?

PROBABLY LIVING IT UP! HE'S A NOTORIOUS PLAYBOY, I'M THE SERIOUS ONE IN THE FAMILY...

THAT'S WHAT MAKES HIS OBTAINING THE FINGER OF GOLD SO ODD! HAH! HE MAY HAVE WON IT IN A BET!

...SO I THOUGHT TO LEARN OF THE REAL AMERICA, NOT JUST YOUR METROPOLITAN CITIES, BY TEACHING AT BARNETT.

I'M GLAD YOU DID... ALMOST.

ALMOST LEARNT?

ALMOST TAUGHT.

HEY!

¡POR DIOS! ¡INDIANA!

AOW!

URRG...

TWAK!

AWRIGHT, ME DEARIE... ONE SLIT AND--

WHUKK!

WOT TH'--?

EEEIIEE!

BLIMEY! YOU LI'L...

AAHHH!

KLAAK!

HHUUH!

YOU'RE LATE FOR COCKTAILS...

WHUKK!

...BUT DO HAVE A DRINK!

AARRRR!

NNOOO!

FRANCISCA?

THWACK!

UUNN!

AAAAAAAWWWW!

TO BE CONTINUED!

KEEPING UP WITH THE JONESES

10956 S.E. MAIN ST. MILWAUKIE, OR 97222

Welcome to the first issue of *Indiana Jones and the Arms of Gold*! Because the series takes place, for the most part, in South America, a certain amount of Spanish (and other foreign languages — Latin, for instance) occurs in the dialogue (hey, not *everyone* on the planet speaks English, you know). Although most of the foreign phrases are similar enough to their English counterparts to be readily understandable, we thought we'd provide some handy translations for those of you who want to know the exact meanings of the words used. So, without any further ado . . .

Universidad Municipal de Lima: University of Lima

gracias: thank you

¡Esto es un insulto inaceptable! ¡Mis calificaciones des Harvard, Yale, y la Sorbona son mas que suficientes!: This is an intolerable insult! My qualifications from Harvard, Yale, and the Sorbonne are more than sufficient!

pantalones: pants

profesor: professor

¡Sí, doña!: Yes, my lady! [*Doña* is the female version of *don*, used up to circa WWII.]

¿Qué quieren ustedes?: What do you want?

allí: there

Son demasiados. ¡Vámonos!: There are too many. Let's go!

¡Por dios, no!: My God, no!

por favor: please

el Dedo de Oro: the Finger of Gold

de facto nil desperandum: in fact, never despair

Now that you've all had your language lesson for the day, let me tell you a little something about the creative team on this series.

Lee Marrs is a multitalented writer/artist currently working in both comic books and animation. An Inkpot Award winner, Lee is one of the founding members of the *Wimmen's Comix* collective, and the majority of her comic-book work has appeared in the underground and alternative press, with such series as *Unicorn Isle* and *The Further Fattening Adventures of Pudge, Girl Blimp*, among others.

Lee has done a substantial amount of mainstream comics work as well, beginning in the early 1970s with humor and horror stories for various DC Comics titles, including her three-year stint on *Plop!*. In addition, she has written and drawn stories for both *Heavy Metal* and Marvel's *Epic Illustrated*. Recently, she scripted the 1992 DC Comics graphic novel *Viking Glory*, the four-issue *Zatanna* series, and a *Legends of the Dark Knight* story arc.

An Emmy Award-winning TV art director, Lee heads an audio-visual and animation company, Lee Marrs Artwork, producing feature film storyboards, television commercials, and corporate videos for such clients as Apple Computer, Levi-Strauss, and Colossal Pictures. Her most recent project is a CD-ROM adventure game prototype for Electronic Arts. Her company is celebrating its 22nd anniversary this year.

A resident of Buenos Aires, **Leo Durañona** is an accomplished writer, penciller, inker, and colorist whose first professional work was an illustration for *Billiken*, a children's magazine. Leo spends 12 hours a day at the drawing board and has produced comics for Byron Preiss, Marvel, Warren, Tundra, DC Comics, and, of course, Dark Horse — most recently the four-part *Predator: Blood Feud*, which ran in issues 4-7 of *Dark Horse Comics*. Leo also wrote and illustrated the creator-owned *Race of Scorpions*, which first appeared as a two-issue color series in 1990, followed by a four-issue black-and-white series a year later. In addition to his work on *Indiana Jones and the Arms of Gold*, Leo has also been busy with *Knights of the Lost Construct*, to be published by Majestic later this year.

Both Lee and Leo are represented by the Star*Reach agency. Many thanks to Sharon Cho for providing me with their biographies at the eleventh hour!

In our next installment of Keeping Up With the Joneses, while waiting for your letters to arrive and you'd all better start writing, 'cause we're eagerly anticipating your feedback — I'll give you the lowdown on the other members of the creative team: letterer **Steve Haynie**, colorist **Matthew Hollingsworth**, and cover artist **Russell Walks**.

See you next month!

— Diana Schutz

NEXT ISSUE: Hot on the trail of the Arms of Gold, Indy nonetheless takes time out to go dancing with the lovely Francisca — only to find that a knife-throwing entertainer has the intrepid adventurer dead in his sights!

DARK HORSE COMICS

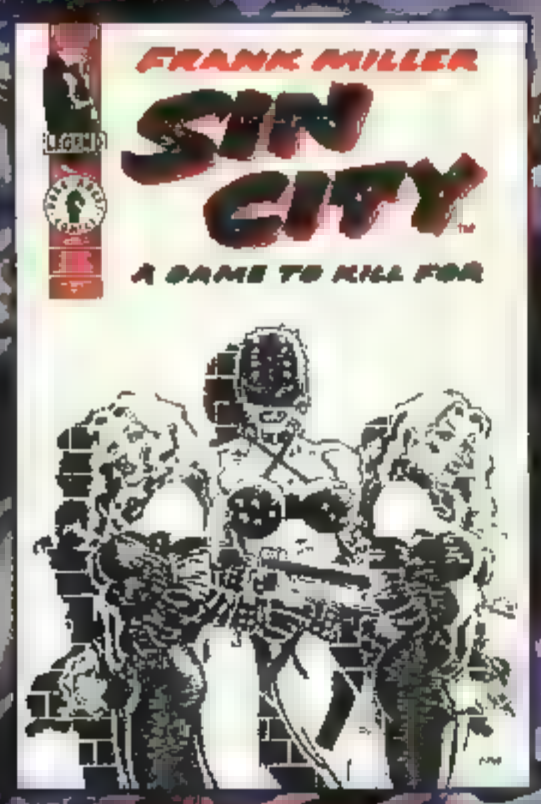
IN MARCH FROM LEGEND

Johnni Burnes

NEXTMEN

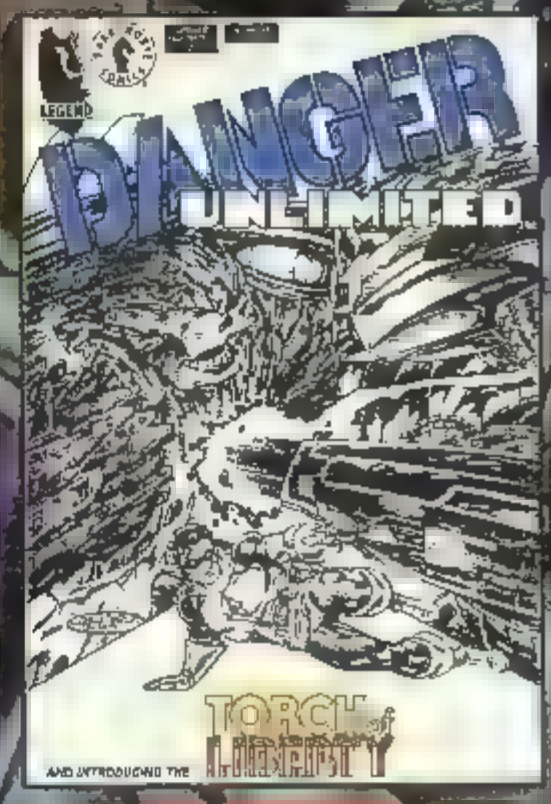
POWER #1

LEGEND



SIN CITY: A DAME TO KILL FOR #5

HELLBOY



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Madman Comics #1 Created, written and illustrated by Mike Allred
Colored by Laura Allred
Color back cover by Frank Miller
Bimonthly • APRIL 1994

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SLEEZE HARBOR'S BAD BOY CLUB LOOSE!

NOTORIOUS

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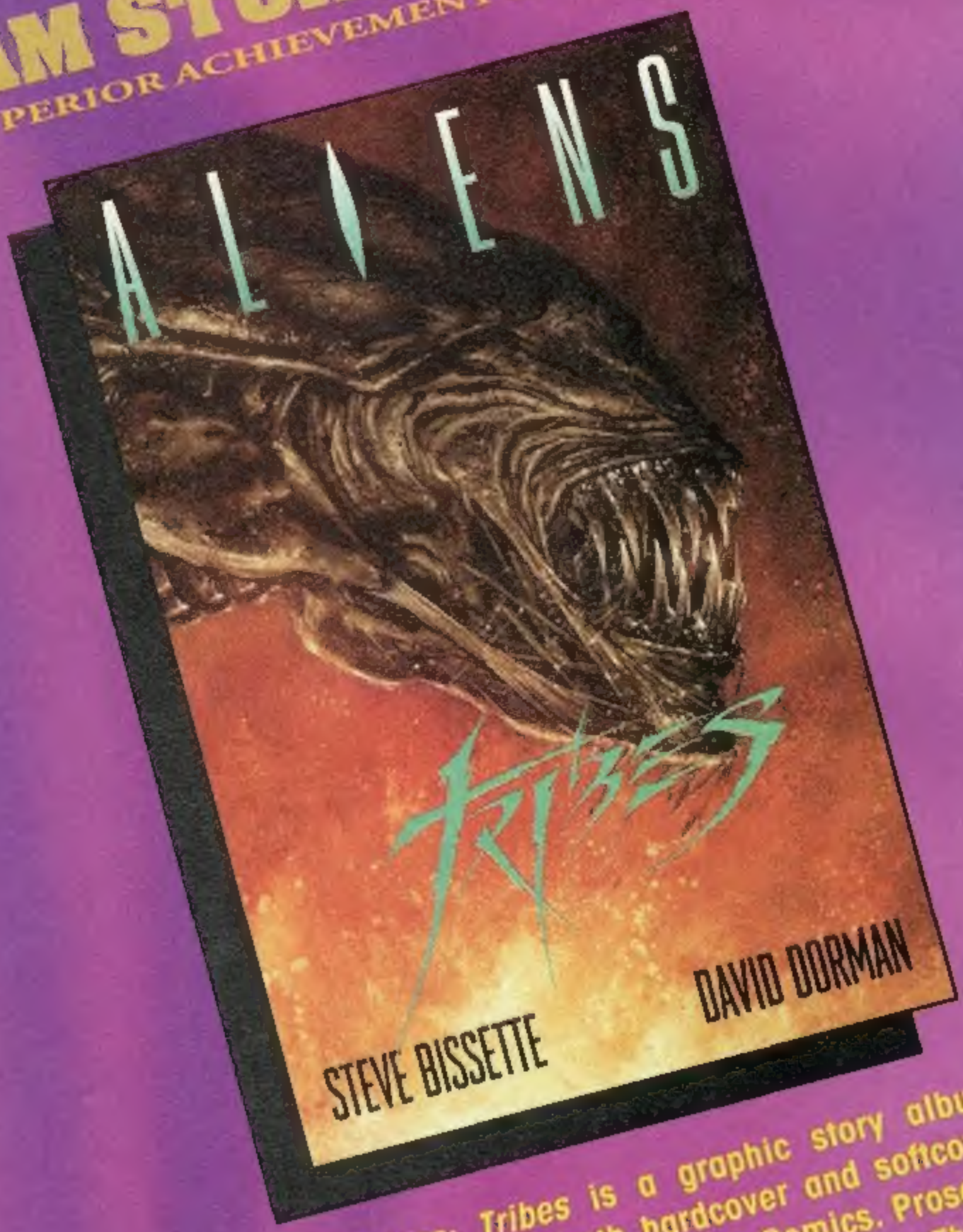

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FINISH LINE

Last month I gave you an example of the interactive nature of comics stories: the way words and pictures interact—with each other and with the readers' own sets of expectations—to create a sense of reality and action in the readers' minds. To me, this has always been one of the most exciting aspects of the medium, and has made this job enjoyable even during times of high stress and impending deadline doom.

I thought this month I'd let some of the top creators in comics explain what it is about comics that attracted them in the first place, and what keeps them interested in the medium year after year. Specifically, I asked, "Why comics? Why not write novels or screenplays, or draw storyboards or commercial art, or produce 'Fine Art'?" I started out with the two writer/artists primarily responsible for the creation of the new **Legend** imprint, **John Byrne** and **Frank Miller**.

Byrne, creator/writer/artist of ***Next Men*** and the new ***Danger Unlimited*** series, had this to say about why he loves comics: "Producing a comic book—writing and drawing one on your own—is a lot like making a movie for which you design all of the sets, play all of the parts, *and* get to direct. The advantage is that you have actors who never miss their cues. I'd say having that control is a major reason I work in comics."

Miller, creator/writer/artist of ***Sin City*** and the co-creator/writer of the upcoming ***Martha Washington Goes to War*** and ***The Big Guy and Rusty the Boy Robot*** series, echoed Byrne's comments regarding control of his own creations: "I grew up reading and loving comics, and I loved to write and draw my own. I knew from when I was young that comics were what I wanted to do. One of the most enjoyable things about comics is the amazing amount of freedom you have compared to other mediums. Plus, it's an egomaniac's dream to be in control of the whole production."

Obviously, there is a great deal to be said for having the freedom to pursue one's own vision without having it diluted or altered by others. But what about those creators who, for one reason or another, choose to work as part of a collaborative team as either a writer or an artist? I tracked down a couple of top writers, **Chris Claremont** and **Steven Grant**, to get their points of view.

Claremont, whose work can be seen every other month in ***Aliens/Predator: The Deadliest of the Species***, had this to say about what first attracted him to comics: "I started out writing prose and wandered into comics after the fact. It looked like it was a lot of fun, and seemed like the next best thing to making movies. Working in comics has some of the same excitement as improvisational theater—or a tennis game. The interaction between writer and artist is very visceral and immediate. Writing prose, you work alone."

Grant, who is writing ***X*** and the upcoming miniseries ***Enemy***, took things a bit further in explaining the differences between comics and prose, and comics and motion pictures: "I like the visual aspects of comics, but I also like the literary, or prose aspects. Comics are a very strange form—a combination of words and pictures, not one or the other. When you're writing comics, you're required to think visually, but the finished work is not simply visual. It's a unique balance between prose and picture that you don't find in any other medium, and it allows for a whole different level of expression.

"A lot of people think comics are 'movies on paper,' and that's dead wrong. They're something unique all to themselves, and I believe the medium itself is still in the process of defining itself—still in the process of being born."

To get an artist's perspective, I went to **Cam Kennedy**, the artist on ***Star Wars: Dark Empire***, and the recently released *Batman/Judge Dredd: Judgment on Gotham.* Kennedy touched on the same pleasures to be found in collaboration as Chris Claremont, but he also brought up an aspect that directly involves you, the comics reader: "I worked as a painter in France for seven years, and dearly loved it. But when I came back to Scotland, I got involved with comics and found it was a wonderfully fast medium for me to turn the ideas inside my head into something tangible. Comics also gave me a chance to work with people who would come up with ideas that seemed completely irrational—until you began to think about them and put them on paper, and discovered that they could work.

"Another thing I've always loved is the feedback from fans. Comics give people an awful lot of pleasure, and meeting fans at conventions allows you to see that firsthand. To get that kind of feedback from doing a professional job is a great thing."

He's absolutely right, you know. Your comments to creators, either face to face at conventions, or through the mail, are a way to bring the interactive nature of comic books full circle, from creator to reader to creator. So complete the circle, write to your favorite comics creator(s). Get out there and interact.

—Randy Stradley
creative director

FEB. CHECKLIST

SHIPPING FEBRUARY 1
- ☐ ROBOCOP: ROULETTE #3

SHIPPING FEBRUARY 8
- ☐ ATLAS #1
- ☐ CARAVAN KIDD VALENTINE'S DAY SPECIAL #1
- ☐ DARK HORSE PRESENTS #82
- ☐ NINA'S NEW & IMPROVED ALL-TIME GREATEST COLLECTORS' ITEM CLASSIC COMICS #1
- ☐ OUT OF THE VORTEX #5
- ☐ THE THING FROM ANOTHER WORLD: ETERNAL VOWS #3
- ☐ VERSION #2.7

SHIPPING FEBRUARY 15
- ☐ AGE OF REPTILES #4
- ☐ ALIENS: VOLUME 2 #21 (U.K. EDITION)
- ☐ ALIENS: MUSIC OF THE SPEARS #2
- ☐ DARK HORSE INSIDER #28
- ☐ GRENDEL TALES: DEVIL'S HAMMER #1
- ☐ INDIANA JONES AND THE ARMS OF GOLD #1
- ☐ THE MARK #3
- ☐ MAX OVERLOAD #1
- ☐ STAR WARS: TALES OF THE JEDI #5

SHIPPING FEBRUARY 22
- ☐ CATALYST: AGENTS OF CHANGE #1
- ☐ COLORS IN BLACK #1
- ☐ DANGER UNLIMITED #1
- ☐ DARK HORSE COMICS #15
- ☐ ENEMY #3
- ☐ THE GEOF DARROW PRINT SERIES #2: HARD BOILED
- ☐ HELLHOUNDS #1
- ☐ PREDATOR: BAD BLOOD #3
- ☐ THE SHADOW: IN THE COILS OF THE LEVIATHAN #3

SHIPPING MARCH 1
- ☐ CLASSIC STAR WARS #17
- ☐ INDIANA JONES: THUNDER IN THE ORIENT #6
- ☐ RACK & PAIN #1
- ☐ ROBOCOP: ROULETTE #4
- ☐ SIN CITY: A DAME TO KILL FOR #4
- ☐ X #2

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